

VERLAG VON F. HUBERMANN

Spagnole

Marika

Montella

BRÜLL

№ 1	Mk 1.50	4/	5fr
№ 2	Mk 1.50	4/	5fr
№ 3	Mk 1.00	4/	6fr

# WORKS FOR THE STUDY OF THE VIOLIN BY O. ŠEVČÍK.

## I. The development of the left hand.

### a) For Beginners:

#### \*) OP. 6. VIOLIN METHOD FOR BEGINNERS:

(Semitone-system)

Parts I to V: 1st Position.

Part VI: Studies Preparatory to the various Positions.

Part VII: 5th Position. Combining the various Positions.

Price of each Part: 1/6

In two books 3/- each

Complete, Bound 8/0.

### b) For slightly-advanced Pupils:

#### Preparatory Method of Violin-Technics.

#### OP. 7. STUDIES PREPARATORY TO THE SHAKE and Development in Stopping.

Part I: Exercises in the 1st Position . . . 3/6

Part II: Exercises in the 2nd, 3rd, 4th, 5th and 6th Positions . . . . . 3/6

#### OP. 8. CHANGES OF POSITION AND PREPARATORY SCALE-STUDIES in Thirds, Sixths, Octaves and Tenths 3/0

#### OP. 9. PREPARATORY STUDIES IN DOUBLE-STOPPING in Thirds, Sixths, Octaves and Tenths . . . . . 3/0

Complete, Bound 8/0.

### c) For more advanced Pupils:

#### OP. 1. SCHOOL OF VIOLIN TECHNICS.

Part I: Exercises in the 1st Position . . . 5/0

Part II: Exercises in the 2nd, 3rd, 4th, 5th, 6th and 7th Positions . . . 6/0

Part III: Exercises in Changes of Positions 4/0

Part IV: Exercises in Double-Stopping, Triple- and Quadruple-Stopping (3- and 4-part Chords). Pizzicato. Flageolet-tones (Harmonics) . . . 5/0

Complete, Bound 12/0.

## II. Development of the right hand.

#### OP. 2. SCHOOL OF BOWING TECHNICS.

4000 Exercises in Bowing, systematically and progressively graded from the very first beginning up to the complete training of the right hand.

Part I . . . . . 2/0

Part II . . . . . 2/0

Part III . . . . . 1/6

Part IV . . . . . 1/6

Part V . . . . . 2/0

Part VI . . . . . 1/6

#### OP. 3. 40 VARIATIONS in easy styles, involving the employment of the various styles of bowing . . . 2/0

Complete, Bound 8/0.

\*) After Op. 6 follows Op. 7, simultaneously with Op. 3, the Op. 8 alternately with Op. 9 and, after these, Op. 1. The Supplement to all these Studies is found in Op. 2.

# STUDIENWERKE FÜR VIOLINE

## \* \* VON O. ŠEVČÍK. \* \*

## I. Ausbildung der linken Hand.

### a) Für Anfänger:

(Stufe I)

#### \*) OP. 6. VIOLIN-SCHULE FÜR ANFÄNGER.

(Halbtontonsystem).

Heft I—V: Erste Lage.

Heft VI: Lagen-Vorstudien; Zweite, dritte, vierte Lage.

Heft VII: Fünfte Lage. Verbindung verschiedener Lagen.

Preis eines Heftes Mk. 1,20

Complet gebunden Mk. 8,— netto.

Zwei Bände. Brochirt à Mk. 3,— netto.

### b) Für weniger Vorgeschrittene:

Vorschule der Violintechnik (Stufe II)

#### OP. 7. TRILLER-VORSTUDIEN und Ausbildung des Fingerschlages.

Heft I: Uebungen in der 1. Lage Mk. 3,50

Heft II: Uebungen in der 2., 3., 4., 5., 6. Lage . . . . . Mk. 3,50

#### OP. 8. LAGENWECHSEL- UND TONLEITER-VORSTUDIEN . . . . . Mk. 3,—

#### OP. 9. DOPPELGRIF-FORSTUDIEN in Terzen, Sexten, Octaven und Decimen . . . . . Mk. 3,—

Complet gebunden Mk. 8,— netto.

### c) Für mehr Vorgeschrittene:

(Stufe III—VI)

#### OP. 1. SCHULE DER VIOLINTECHNIK.

Theil I: Uebungen in der 1. Lage Mk. 5,—

Theil II: Uebungen in der 2., 3., 4., 5., 6., 7. Lage . . . . . Mk. 6,—

Theil III: Uebungen im Lagenwechsel . . . . . Mk. 4,—

Theil IV: Uebungen in Doppelgriffen. Drei- und vierfache Griffe. Pizzicato. Flageolet-töne . . . . . Mk. 5,—

Complet gebunden Mk. 12,— netto.

## II. Ausbildung der rechten Hand.

(Stufe I—VI)

#### OP. 2. SCHULE DER BOGENTECHNIK.

4000 systematisch fortschreitende Bogenstrichübungen.

Abth. I: Vorübungen. Rhythmische Uebungen und Eintheilung des Bogens — Stricharten mit liegendem und springendem Bogen. Weichheit des Tones. Gehaltene Töne und Zurückhalten des Bogens.

Heft I Mk. 2,— Heft II Mk. 2,—

Abth. II: Entwicklung der Biegsamkeit und Geschmeidigkeit des Handgelenkes.

Heft III Mk. 1,50 Heft IV Mk. 1,50

Abth. III: Entwicklung der Kraft des Handgelenkes.

Heft V Mk. 2,— Heft VI Mk. 1,50

#### OP. 3. 40 VARIATIONEN im leichten Style, zur Anwendung verschiedener Stricharten . . . . . Mk. 2,—

Complet gebunden Mk. 8,— netto.

\*) Nach Op. 6. Violinschule, folgt Op. 7. Triller-Vorstudien gleichzeitig mit Op. 3. Variationen, dann Op. 8. Lagenwechsel und Tonleiter-Vorstudien, abwechselnd mit Op. 9. Doppelgriff-Vorstudien und nachher Op. 1. Schule der Violintechnik.

(In Op. 1. Schule der Violintechnik, ist Theil I und II abwechselnd zu üben, ebenso Theil III und IV.)

Rückung zu allen diesen Studien ist Op. 2. Schule der Bogentechnik.

# EXERCICES POUR VIOLON

## PAR O. ŠEVČÍK.

## I. Développement de la main gauche.

### a) Pour les Commencants:

(Position I)

#### \*) OP. 6. MÉTHODE DE VIOLON POUR LES COMMENÇANTS.

(Système du demi-ton.)

Cahier I—V: Première Position

Cahier VI: Exercices préparatoires de Positions:

2°, 3°, 4° Position.

Cahier VII: 5° Position. Connexion de différentes Positions.

Prix de chaque Cahier 2 frs.

Prix Complet relié, net 10 frs.

### b) Pour les élèves moins avancés:

Ecole préparatoire du technique de Violon.

#### OP. 7. EXERCICES POUR PRÉPARER ET DÉVELOPPER LE TRILLE.

Cahier I: Exercices dans la 1<sup>re</sup> Position . . . . . Prix 4 frs. 50

Cahier II: Exercices dans les 2°, 3°, 4°, 5° et 6° Positions. . . . . 4 frs. 50

#### OP. 8. CHANGEMENT DE POSITION ET EXERCICES PRÉPARATOIRES DE GAMMES . . . . . 3 frs. 75

#### OP. 9. EXERCICES PRÉPARATOIRES DE DOUBLES NOTES en tierces, sixtes, octaves et dixièmes . . . . . 3 frs. 75

Prix Complet relié, net 10 frs.

### c) Pour les élèves assez avancés:

(Position III—VI)

#### OP. 1. MÉTHODE DU TECHNIQUE DE VIOLON.

1<sup>re</sup> Partie: Exercices, 1<sup>re</sup> Position . . . . . 6 frs. 25

2<sup>e</sup> Partie: Exercices, 2°, 3°, 4°, 5°, 6°, 7° Positions . . . . . 7 frs. 50

3<sup>e</sup> Partie: Exercices en changeant de Positions . . . . . 5 frs.

4<sup>e</sup> Partie: Exercices en doubles notes, tierces et quarts. Pizzicato et Flageolet . . . . . 6 frs. 25

Prix Complet relié, net 15 frs.

## II. Développement de la main droite.

(Position I—VI.)

#### OP. 2. MÉTHODE DU TECHNIQUE DE L'ARCHET. 4000 Exercices systématiques et progressifs de coup d'archet.

I<sup>re</sup> Partie: Exercices préparatoires. Exercices rythmiques et division de l'archet. Coups d'archet détachés et rebondissants. Développer la douceur du ton. Sons filés et retenus de l'archet.

II<sup>me</sup> Partie: Exercices pour le développement de la souplesse du poignet.

III<sup>me</sup> Partie: Développement de la force du poignet.

#### OP. 3. 40 VARIATIONS faciles. Application de différents coups de l'archet.

Prix Complet relié, net 10 frs.

\*) D'après op. 6 Méthode de Violon exercez op. 7 Exercices préparatoires du trille, contemporain avec op. 3 Variations, ensuite op. 8 Changement de Positions et Exercices préparatoires de Gammes, changeant avec op. 9 Exercices préparatoires des doubles notes et après cela op. 1 Méthode du technique de Violon.

Exercez op. 1 Méthode du technique de Violon changeant partie I et II, de même partie III et IV.

Comme supplément de tous ces Exercices op. 2 Méthode du technique de l'archet.

Property of the Publishers & Eigentum der Verleger & Propriété des Éditeurs

BOSWORTH & CO. \* Leipzig \* London W. \* Paris \* Vienna

# IGNAZ BRÜLL

## COMPOSITIONEN.

### Pianoforte.

Tanzweisen. Op. 89, Nr. 1. . . . .	Mk. 1 80
	4/-
In slavischer Weise. Op. 89, Nr. 2. . . . .	Mk. 2 00
	4/-

### Violine & Pianoforte.

Scène espagnole. Op. 90. No 1. . . . .	Mk. 2 00
	4/-
Mazurka. " " " 2. . . . .	Mk. 2 00
	4/-
Tarantella. " " " 3. . . . .	Mk. 2 50
	5/-

### Orchester.

Tanzweisen. Op. 89, Nr. 1. . . . .	Partitur Mk. 2. no.
	Score } 2/- net.
	Stimmen } Mk. 2.50 net.
	Parts } 2/6 net.

Eigentum der Verleger.

Aufführungsrecht vorbehalten.

**BOSWORTH & CO**  
 LEIPZIG. PARIS.  
 WIEN LONDON, W.  
 I. Wollzeile. 5 Princes St.

# 2. Mazurka.

Ignaz Brüll, Op. 90 N<sup>o</sup> 2.

*Allegro moderato.*

Violine.

Klavier.

The musical score is arranged in four systems, each with a Violin staff and a Piano staff. The first system begins with a forte (*f*) dynamic. The second system is marked *poco pesante* and *mf*. The third system features *dolce* and *sf* markings. The fourth system is marked *dolce* and *p*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

*poco vivo*  
*p*

*poco vivo*  
*p*

*poco rit.* *a tempo*  
*pp*

*poco rit.* *a tempo*  
*pp*

*cresc.*

*cresc.*

*poco sostenuto*  
*f*

*poco sostenuto*  
*mf*

Un pochettino più mosso.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 4/4. The vocal line begins with a rest for four measures, then enters with a melodic phrase marked *dolce* and *p*. The piano accompaniment starts with a *p* dynamic, featuring a steady eighth-note bass line and chords in the right hand.

The second system continues the musical piece. The vocal line has a melodic line with some phrasing slurs. The piano accompaniment maintains its rhythmic pattern with chords and eighth notes.

The third system shows further development of the vocal melody and piano accompaniment. The piano part includes some chordal textures in the right hand.

The fourth system concludes the page. The vocal line ends with a melodic phrase marked *leggiere*. The piano accompaniment features a final cadence with a *rit.* (ritardando) marking in the bass line.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The vocal line consists of a series of notes with some slurs. The piano accompaniment includes chords and moving lines in both the right and left hands.

*And. simile*

The second system continues the piano accompaniment. It includes dynamic markings such as *dolce* and *molto dolce*. There are also some slurs and articulation marks. The piano part features chords and moving lines in both hands.

The third system shows the piano accompaniment with a large slur spanning across several measures. The piano part continues with chords and moving lines in both hands.

The fourth system concludes the piano accompaniment. It includes dynamic markings such as *dim.*, *pp*, *cresc.*, and *f*. There are large slurs over the piano part, and the system ends with a double bar line.

Tempo I.  
*poco pesante*

The first system of music features a piano accompaniment and a violin line. The piano part consists of chords in the right hand and single notes in the left hand. The violin line begins with a forte (*f*) dynamic and includes a triplet of eighth notes. The key signature has one sharp (F#).

The second system continues the piece. The piano part has a piano (*p*) dynamic. The violin line is marked *dolce* and *poco vivo*. It features a triplet of eighth notes and a fermata over a half note. The key signature changes to two sharps (F# and C#).

The third system shows the piano part with a *cresc.* (crescendo) marking. The violin line is marked *poco sostenuto* and *f* (forte). It includes a fermata over a half note. The key signature remains two sharps.

The fourth system is marked **Vivo.** The piano part has a *dim.* (diminuendo) marking. The violin line is marked *dim.* and *pp* (pianissimo). It features a quintuplet of eighth notes. The key signature changes to two flats (Bb and Eb).



pp

p

pp

This system contains three staves. The top staff is a single melodic line starting with a piano-piano (*pp*) dynamic. The middle staff is a grand staff (treble and bass clefs) with a piano (*p*) dynamic, featuring long, sustained chords. The bottom staff is a bass line with a piano-piano (*pp*) dynamic, consisting of a steady eighth-note accompaniment.

Meno mosso.

*f* *espressivo*

*p*

This system contains three staves. The top staff begins with a *Meno mosso* tempo change and a forte (*f*) *espressivo* dynamic. The middle staff has a piano (*p*) dynamic. The bottom staff continues the eighth-note accompaniment.

*rit. al Andante*

*rit. al Andante*

Allegro.

*p*

This system contains three staves. The top staff has a *rit. al Andante* marking and ends with a triplets section under an *Allegro* tempo change. The middle staff has a *rit. al Andante* marking. The bottom staff has a piano (*p*) dynamic.

*dim.*

*pp*

pizz.

*pp*

This system contains three staves. The top staff features a *dim.* (diminuendo) dynamic and ends with a *pizz.* (pizzicato) marking. The middle and bottom staves have a piano-piano (*pp*) dynamic.

### Andante religioso.

Alban Förster, Op.132.  
*poco rit.*

Andante religioso.

*p sul G* *cresc.* *p cresc.* *f* *mf* *p*  
*p* *cresc.* *p cresc.* *mf* *p dim. poco rit.*

### Spinnlied. Spinning Song.

Alban Förster.

Andantino.

*p* *p*

### Arlequinade.

Pantomime.

Charles Godard.

Moderato, un poco rubato.

*mf* *burlesco, ben accentuato* *p*

### Priere. Gebet.

Jenö Hubay, Op.49. N°4.

Moderato.  
*largamente*

*f* *p*

### Plainte d'amour.

Melodie.

A. Tellier.

Andantino ma non troppo lento.

*mf* *f* *p* *un poco rit.* *un poco rit.*

# Violon et Piano.

à Mk. 1.50. 1/6 net.

## Dans la Montagne.

Chanson.

Guido Papini, Op. 87. N° 1.

Allegretto moderato.

*mp*  
*p sempre e staccato*

This musical score is for the piece 'Dans la Montagne'. It is written for Violin and Piano. The tempo is 'Allegretto moderato'. The key signature has one sharp (F#) and the time signature is 2/4. The violin part starts with a melody in the right hand, marked *mp*. The piano accompaniment is in the left hand, marked *p sempre e staccato*, consisting of a steady eighth-note pattern.

## Souvenir - Berceuse.

Guido Papini, Op. 87. N° 2.

Andantino con moto.

*con sord.*  
*mp semplice ed espress.*  
*p*  
*piu p*

This musical score is for the piece 'Souvenir - Berceuse'. It is written for Violin and Piano. The tempo is 'Andantino con moto'. The key signature has one sharp (F#) and the time signature is 2/4. The violin part starts with a melody in the right hand, marked *mp* and *con sord.* (con sordina). The piano accompaniment is in the left hand, marked *p* and *piu p*, consisting of a steady eighth-note pattern.

## Lisette! -

Mouvement de Valse.

Guido Papini, Op. 87. N° 3.

Moderato con moto.

*mf*  
*p*

This musical score is for the piece 'Lisette! -'. It is written for Violin and Piano. The tempo is 'Moderato con moto'. The key signature has one sharp (F#) and the time signature is 3/4. The violin part starts with a melody in the right hand, marked *mf*. The piano accompaniment is in the left hand, marked *p*, consisting of a steady eighth-note pattern.

## Dorine.

Gavotte Sentimentale.

Guido Papini, Op. 87. N° 4.

Tempo di Gavotta. Moderato.

*mp con grazia*  
*mp*  
*p*  
*p sempre*

This musical score is for the piece 'Dorine'. It is written for Violin and Piano. The tempo is 'Tempo di Gavotta. Moderato'. The key signature has one sharp (F#) and the time signature is 3/4. The violin part starts with a melody in the right hand, marked *mp con grazia*. The piano accompaniment is in the left hand, marked *mp*, *p*, and *p sempre*, consisting of a steady eighth-note pattern.

## Le petit Muletier.

Episode.

Guido Papini, Op. 87. N° 5.

Allegretto vivo.

*mf con calore*  
*mf*

This musical score is for the piece 'Le petit Muletier'. It is written for Violin and Piano. The tempo is 'Allegretto vivo'. The key signature has one sharp (F#) and the time signature is 2/4. The violin part starts with a melody in the right hand, marked *mf con calore*. The piano accompaniment is in the left hand, marked *mf*, consisting of a steady eighth-note pattern.

## Topsy.

Danse Nègre.

Guido Papini, Op. 87. N° 6.

Allegro con spirito.

*con spirito e brio*  
*mf à la pointe bien stacc.*  
*mp*  
*staccato*

This musical score is for the piece 'Topsy'. It is written for Violin and Piano. The tempo is 'Allegro con spirito'. The key signature has one sharp (F#) and the time signature is 2/4. The violin part starts with a melody in the right hand, marked *mf* and *con spirito e brio*. The piano accompaniment is in the left hand, marked *mp* and *staccato*, consisting of a steady eighth-note pattern.

# 2. Mazurka.

## Violine.

Allegro moderato.

Ignaz Brüll, Op. 90 N<sup>o</sup> 2.

*poco pesante*

*f*

*dolce*

*f*

*poco vivo*

*p*

*poco rit.*

*a tempo*

*pp*

*cresc.*

*poco sostenuto*

*f*

Un pochettino più mosso.

*dolce*

*p*

Violine.

*leggiere*

*dolce* *molto dolce*

*dim.* *pp* *cresc.*

**Tempo I.** *poco pesante* *f* *poco vivo* *dolce* *cresc.* *poco*

*sostenuto* *f* *5* *5* *dim.*

**Vivo.** *pp* *pp* **Meno mosso.** *espressivo* *f* *rit. al Andante* **Allegro.** *3* *3* *3*

*dim.* *pp* *pizz.*

# Violon et Piano.

à Mk.1.20. 8/.

## Lied ohne Worte.

H. Sitt.

Andante.  
*p dolce*



## Legende.

H. Sitt.

Moderato.  
*mf*



## Idylle.

H. Sitt.

Andante.  
*dolce*  
*p*  
*p sempre*



## Im Kahn.

H. Sitt.

Allegretto.  
*mf dolce*  
*p*



## Stilles Glück.

H. Sitt.

Andante.  
*mf dolce*  
*p*



## Im Frühling.

H. Sitt.

Allegretto.  
*p dolce*  
*p*



# EMIL KROSS

Bedeutende  
**STUDIEN-WERKE**  
**UND BEARBEITUNGEN**  
für die Violine.

- Gradus ad Parnassum. Heft I, II, III à n. Mk. 2,—  
Praktischer Unterrichtsstoff (Solo-buch). Heft I, II, III, IV à n. Mk. 1,50  
Praktischer Unterrichtsstoff für 2 Violinen. Heft I, II, III, IV, V, VI à n. Mk. 1,50  
Etuden-Album. Heft I, II, III à n. Mk. 1,50
- CAMPAGNOLI, B. 36 Etudes . . . 2,—  
HENNING, C. Violinschule, complet 3,—  
Heft I n. 1,50, II n. 1,—, III . . . 1,50  
— Virtuosenschule . . . 1,50  
MEERTS, L. J. Le Mécanisme de l'Archet . . . 2,—  
— Douze Etudes élémentaires . . . 2,—  
BACH, J. S. Air (Largo) aus der D-dur-Ouverture . . . 1,—  
— Chaconne . . . 1,—  
BACH, E. Frühlingswachen . . . 1,20  
BERIOT, CH. de. Airs variés:  
No. 1 Op. 1. D moll } . . . à 1,—  
No. 2 Op. 2. D dur }  
No. 3 Op. 3. E dur }  
No. 4 Op. 5. B dur }  
No. 5 Op. 52. D dur }  
— Concertos:  
No. 2 Op. 32. H moll } . . . à 1,50  
No. 5 Op. 55. D dur }  
No. 7 Op. 76. G dur }  
No. 9 Op. 104. A moll }  
— Op. 100. Scène de Ballet
- BOCCHERINI, L. Menuett . . . 1,—  
BUROW, C. Polnisches Lied . . . 1,—  
CASPAR, C. Un fragment de Mendelssohn . . . 1,50  
DURANTE, F. Arie . . . 1,—  
HÄNDEL, G. F. Largo (Hymne) . . . 1,20  
MEYERBEER, G. Krönungsmarsch aus der Oper „Der Prophet“ . . . 1,50  
MOZART, W. A. Ave verum . . . 1,—  
RAMEAU, J. P. H. Gavotte . . . 1,50  
RUBINSTEIN, A. Melodie . . . 1,20  
STRADELLA, A. Kirchen-Arie . . . 1,—  
TSCHAIKOWSKY, P. Concert . . . 2,—  
— Canzonetta daraus . . . 1,50  
— Op. 40, 2. Chanson triste . . . 1,—

Von EMIL KROSS, dem genialen Verfasser und Bearbeiter bedeutender Studienwerke, liefern wir hierdurch, neben seinem vorzüglichen „Gradus ad Parnassum“, ein praktisch-theoretisches Werk, ohne Anzahl Revisionen von Etuden- und Solowerken, sowie Arrangements für Violine und Klavier, wie solche seit langer Zeit in der Violinliteratur nicht geboten worden sind. Jeder Violinlehrer und jeder Lernende wird derartiges mit Freude begrüßen, gibt es doch nur sehr wenige Violin-Pädagogen von so ausgezeichneten und so sicher zum Ziele führenden Prinzipien für Technik und Vortrag von solcher Gründlichkeit und mit solcher feinsinnigen Sorgfalt wie K. KROSS. In der Violinliteratur ist der Name E. KROSS einer der besten, und sind dessen Werke überall von den ersten Meistern und Pädagogen (wie N. W. Gade, Joachim, E. Singer, J. Bott, Kömpel, J. Lauterbach, H. Heermann, H. de Ahna, Rappoldi, R. Heckmann u. a. m.) rühmlichst anerkannt worden.

Celebrated  
**STUDIES**  
**AND ARRANGEMENTS**  
for the Violin.

- Gradus ad Parnassum. Book I, II, III each n. 2/-  
Practical Teaching Material (Solo Book). Book I, II, III, IV each n. 1/6  
Practical Teaching Material for 2 Violins. Book I, II, III, IV, V, VI each n. 1/6  
Album of Studies. Book I, II, III each n. 1/6
- CAMPAGNOLI, B. 36 Studies . . . 2/-  
HENNING, C. Violin School, complete 3/-  
Book I n. 1/6, II n. 1/-, III . . . 1/6  
— School of Virtuos . . . 1/6  
MEERTS, L. J. Le Mécanisme de l'Archet . . . 2/-  
— Douze Etudes élémentaires . . . 2/-  
BACH, J. S. Air (Largo) from D-flat Overture . . . 1/-  
— Chaconne . . . 1/-  
BACH, E. The Awakening Spring . . . 1/3  
BERIOT, CH. de. Airs variés:  
No. 1 Op. 1. D minor } . . . each 1/-  
No. 2 Op. 2. D major }  
No. 3 Op. 3. E major }  
No. 4 Op. 5. B major }  
No. 5 Op. 52. D major }  
— Concertos:  
No. 2 Op. 32. B minor } . . . each 1/6  
No. 5 Op. 55. D major }  
No. 7 Op. 76. G major }  
No. 9 Op. 104. A minor }  
— Op. 100. Scène de Ballet
- BOCCHERINI, L. Menuett . . . 1/-  
BUROW, C. Polish Song . . . 1/-  
CASPAR, C. Un fragment de Mendelssohn . . . 1/6  
DURANTE, F. Air . . . 1/-  
HÄNDEL, G. F. Largo (Hymn) . . . 1/3  
MEYERBEER, G. Coronation March from the Opera „Der Prophet“ . . . 1/6  
MOZART, W. A. Ave verum . . . 1/-  
RAMEAU, J. P. H. Gavotte . . . 1/6  
RUBINSTEIN, A. Melody . . . 1/3  
STRADELLA, A. Church Air . . . 1/-  
TSCHAIKOWSKY, P. Concerto . . . 2/-  
— Canzonetta separate . . . 1/6  
— Op. 40, 2. Chanson triste . . . 1/-

Mr. EMIL KROSS, the celebrated Author and Arranger of so many important Violin Works, gives in the above a number of revisions of Studies, Solos, and Arrangements for Violin and Piano, such as have not appeared for many years. These additions to Mr. KROSS' splendid „Gradus ad Parnassum“ are of the very greatest value and will be heartily welcomed by every Teacher and Student of the Violin. So few possess the genius, ability, and thoroughness of Mr. KROSS, whose work of revision is distinguished by untiring energy and attention to every detail. The value of this work has been recognised by all the leaders in the Violin-World, such as N. W. Gade, Joachim, E. Singer, J. Bott, Kömpel, J. Lauterbach, H. Heermann, H. de Ahna, Rappoldi, R. Heckmann etc.

Propriété pour  
tous pays.

Important  
**EXERCICES**  
**ET ARRANGEMENTS**  
pour Violon.

- Gradus ad Parnassum, Cahier I, II, III à n. Fr. 2,50  
Méthode pratique. Cahier I, II, III, IV à n. Fr. 2,—  
Méthode pratique pour 2 Violons. Cahier I, II, III, IV, V, VI à n. Fr. 2,—  
Album d'Exercices. Cahier I, II, III à n. Fr. 2,—
- CAMPAGNOLI, B. 36 Etudes . . . n. Fr. 2,50  
HENNING, C. L'École du Violon, cplt. 4,—  
Cahier I n. 2,—, II n. 1,25, III . . . 2,—  
— L'École du Virtuos . . . 2,—  
MEERTS, L. J. Le Mécanisme de l'Archet . . . 2,50  
— Douze Etudes élémentaires . . . 2,50  
BACH, J. S. Air (Largo) de l'Ouverture en Ré-majeur . . . 1,25  
— Chaconne . . . 1,25  
BACH, E. Reveil du printemps . . . 1,50  
BERIOT, CH. de. Airs variés:  
No. 1 Op. 1. Ré mineur } . . . à 1,25  
No. 2 Op. 2. Ré majeur }  
No. 3 Op. 3. Mi majeur }  
No. 4 Op. 5. Si majeur }  
No. 5 Op. 52. Ré majeur }  
— Concertos:  
No. 2 Op. 32. Si mineur } . . . à 2,—  
No. 5 Op. 55. Ré majeur }  
No. 7 Op. 76. Sol majeur }  
No. 9 Op. 104. La' mineur }  
— Op. 100. Scène de Ballet
- BOCCHERINI, L. Menuet . . . 1,25  
BUROW, C. Chant de Pologne . . . 1,50  
CASPAR, C. Un fragment de Mendelssohn . . . 2,—  
DURANTE, F. Air . . . 1,25  
HÄNDEL, G. F. Largo (Hymne) . . . 1,50  
MEYERBEER, G. Marche de Couronnement de l'Opéra „Le Prophet“ . . . 2,—  
MOZART, W. A. Ave verum . . . 1,25  
RAMEAU, J. P. H. Gavotte . . . 2,—  
RUBINSTEIN, A. Mélodie . . . 1,50  
Stradella, A. Air d'Eglise . . . 1,50  
TSCHAIKOWSKY, P. Concert . . . 2,50  
— Canzonetta séparée . . . 2,—  
— op. 46, 2. Chanson triste . . . 1,50

Mr. EMIL KROSS, l'auteur célèbre d'Études pour le Violon les plus en renom, nous donne — côté de son „Gradus ad Parnassum“ qui est un excellent Guide théorique-pratique par ses „Revisions d'Études, Soli et Arrangements pour Violon et Piano“ des œuvres que le monde n'a plus rencontrées depuis fort longtemps. Elles seront les bienvenues, non seulement à MM. les professeurs, mais aussi à tout violiniste épris de son art. Il y a de fait, peu de maîtres qui aient des principes conduisant aussi sûrement au but que les siens et qui aient sa profondeur sous le rapport de parties techniques de son art et de la belle exécution. Le nom de Mr. E. KROSS figure parmi les plus universellement connus et des œuvres sont recherchées partout et recommandées par les premiers maîtres et professeurs (tels que N. W. Gade, Joachim, E. Singer, J. Bott, Kömpel, J. Lauterbach, H. Heermann, H. de Ahna, Rappoldi, R. Heckmann et autres).

**BOSWORTH & Co**

LEIPZIG LONDON W PARIS

WIEN I  
Wollzeile 1.

### Rosza Csárdás. Danse Hongroise. — Ungarischer Tanz.

Andante, quasi Allegretto. (M.M. ♩=66.) Allegro. *pizz. m. d. m. d.* *pizz. arco* Jenő Hubay, Op. 55.

*mp* *p* *arco* *pp* *arco* *sempre spicc.* *pp e stacc.*

### Huszárenlied.

Moderato, tempo giusto. (M.M. ♩=100.) Allegro. Jenő Hubay, Op. 55.

*ff* *mf* *p* *spiccato* *melodia ben marcato*

### Romanesca.

Moderato. Hans Sitt.

*p*

### Melodie.

Allegretto. Hans Sitt.

*sul G* *mf* *p*

### Gondoliera.

Andantino. Hans Sitt.

*p dolce* *sempre p* *sul A*